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To carry out this programme, Mr. Harrison has engaged the following really splendid array of talent:

Madame Parepa Rosa, Miss Henrietta Beebe, Miss Nettie Stirling, Mrs. Zelda Harrison Seguin, Madame R. Ritter, Miss Charlotte Hutchings, Mrs. Emeline Reed, Miss Alice Harrison, Mr. William Castle, Mr. George Simpson, Mr. W. J. Hill, Mr. S. Campbell, Mr. Jules Lombard, Mr. J. R. Thomas.

Pianists:—Miss Marie Gilbert, Mr. J. N. Pattison, Mr. A. H. Pease, Mr. G. W. Colby.

Solo Violinists:—Mr. Wenzel Kopta, Mr. Carl Rosa.

Solo Harpist, Mr. F. Toulmin; Solo Trombone, Mr. F. Letsch; Solo Horn, Mr. H. Schmitz; Solo Flute, Mr. F. Eben; Solo Trumpet, Mr. Deitz; Solo Violoncello, Mr. F. Bergner; Solo Oboe, Mr. J. Ellers.

Organists:—Mr. G. W. Morgan, Mr. E. J. Connolly; Accompanist, Mr. G. W. Colby.

Conductors:—Mr. Carl Anschutz, Mr. Carl Bergmann, Mr. F. L. Ritter, Mr. C. S. Gratulla, Mr. G. Matzka, Mr. Carl Rosa, Mr. G. W. Morgan, Mr. Max Maretzek.

The New York Harmonic Society and grand chorus, full orchestra of ninety performers; Grattulla's Seventh Regiment National Guard Band, sixty-five performers, who will on this occasion perform on the celebrated Schreiber Instruments; and Graham's full Drum Corps.

It must be admitted that this is a comprehensive and admirable programme; excellent in its selections, and worthy of attention from the large array of excellent artists engaged. The subscription price to the series of evening concerts, is certainly very moderate considering the great attraction offered, and we see no reason why the enterprise should not prove brilliantly successful.

There is a weak, a very weak spot in the programme, which is much to be regretted, namely, the entrusting of the three great works of the Festival, to a weak and inexperienced conductor. Why such a hazardous experiment should be tried, unless the exigencies of the "ring" demand it, we are at a loss to imagine, more especially when we find such men as Anschutz, Bergmann and Morgan on the programme as Conductors. We are sorry for Handel, for we fear he will be made to dance, and for Haydn and Mendelssohn, but we trust that some restraining, merciful hand, will guide the destinies of these great works to a successful issue.

THE PIANOS AND THE PARIS EXPOSITION.

We publish below, a card from Messrs. Steck & Co., in reply to a very lame statement of Mr. J. C. Derby, made in explanation of his conduct in excluding the Steck Pianos, from the Exposition, after having granted it space. We have expressed our opinion freely before in regard to this matter, and we find nothing in Mr. Derby's explanation to warrant us in changing that opinion. He permitted himself to be dictated to by the

large manufacturers; the professional Committee was probably chosen as they suggested; an interested opinion was necessarily given, and acting upon it, Mr. Derby very inefficiently fulfilled the duties of his office, exhibiting undue favoritism to some, and consequently gross injustice to others.

Steck & Co., having full knowledge of their rights, are justified in not resting quietly under a great wrong. We commend their card to the attention of our readers.

A CARD.

To the Editor of the American Art Journal.

SIR:—In one of the morning papers we discover that Mr. J. C. Derby, United States Agent for the Paris Exposition, has at length deemed it necessary to attempt an explanation of his remarkable course in excluding our pianofortes from their rightful place in the Exposition. Mr. Derby finds it expedient to divide his official responsibility in this matter with his Advisory Committee on Musical Instruments, the Chairman of which Committee has kindly accommodated him with a letter designed to aid him in making out a case. It is to be regretted that after more than two months' deliberation Mr. Derby's defense should prove insufficient.

He states that "neither the Messrs. Steinway nor the Messrs. Chickering were willing to send, unless all their styles were exhibited," and Professor Joy, Chairman of the Committee, testifies that his associates decided "that it would be injurious to American reputation for skill in this branch of manufacture, as well as unjust to exhibitors, to distribute the space for nine pianos to more than two manufacturers." Here rests the whole of the United States Agent's exculpatory argument.

The members of the Committee, of course, know that there are but three styles of pianofortes, namely, the Grand, the Square, and the Upright. Allowing the two favored firms representation for all their styles, there yet remained at Mr. Derby's disposal the space for three pianos, which space obviously belonged to "some of the younger manufacturers," of whom Professor Joy's Committee is reported to have "spoken very highly."

The question is simply whether there was room or whether there was not room for the admission of our piano to its formally allotted place.

We have now the combined evidence of Mr. Derby and the Chairman of the Musical Committee that ample room could have been found for other pianofortes than those of the Messrs. Steinway and Chickering, had not Mr. Derby seen fit to allow those firms to place *duplicates* of their styles in the Exhibition.

Thus, the "no room" plea (for figures, at least, will not prevaricate) is no longer tenable. The two favored exhibitors do not, by any means, represent the whole intelligence of piano-making in America, and we can safely say that if it takes two of each of their styles to represent one first-class piano, there are other makers who would have been content to exhibit *one* piano and stand the competition on its individual merits.

The injustice against which we have protested, and shall continue to protest, arises from the fact, now confirmed, that two manufacturers were permitted to MONOPOLIZE ALL the space designated for the display of American pianos.

We do not ask the United States Agent to explain how it happened that our instruments were

excluded, but we do respectfully inquire by what authority and through what motive he yielded to the selfish wishes, and submitted to the dictation, of two firms, whose interest it clearly was to keep out dangerous competition.

Your obedient servants,
GEO. STECK & Co., No. 141 Eighth St.
New York, May 15, 1867.

THE PARIS EXPOSITION.

The interest evinced here as to the final result of the competition of American pianos with those of other countries, warrants us in making further extracts from the prominent French papers which give intelligent views upon the subject. Most of them seem to look upon it as a settled fact, that the representative grand pianos on the part of America, are those manufactured by Chickering & Sons. In their close criticisms of these instruments, they allow them all those qualities which we assigned them in a previous article as necessary to produce a perfect instrument. These journalistic views are sustained by the most eminent artists, dilettante and piano experts, also, as is stated by the general voice of the public. Arguing from these premises, the Chickering pianos would seem to have a fair chance for the first medal. On the score of merit it is allowed them, but it is not impossible that the reckless expenditure of money wherever it is calculated to tell upon wavering influential judgment, the fascination of open-house roysterings, and ever-flowing champagne, may prostitute the course of justice to the serving of personal ends.

Be that as it may—and it is upon the cards where Fétis, the well taken-care-of friend of a rival firm, presides in judgment—be that as it may, the fame of the Chickering Piano now rings all over Europe, and the highest critical authorities pronounce it a marvel, declare that it corrects the errors in the present construction of pianos, and place it on an equality with the very best of European manufacture, and far above the other American pianos exhibited.

We make the following extract from *La France Musicale*, from the pen of the editor, M. Escudier:

The curiosity of visitors continues centered upon the American section which contains the musical instruments, since the day that Theo. Ritter, Wehli, Poznanski, and Madame Kastner, made known to the public the marvellous qualities of the pianofortes manufactured by Chickering & Sons, of Boston and New York. There is not a pianist, or even an amateur, who would not attest to their superiority over all other instruments from America. All, without exception, have arrived at the same conclusion, and the public, without hesitation, have adopted the same opinion. It is the public judgment, which only precedes that of the official jury.

Before we commence a general review of the manufactures of musical instruments in the palace of the Champ de Mars, we will state that